First teaching from September 2022

Pearson BTEC
Tech Award Level 1/2 in

Music Practice

Component 1: Exploring music products and styles

L1/2

Pearson-set Assignment – sample

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Issue 1

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BTEC Level 1/Level 2
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Component 1: Exploring Music Products and Styles

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Introduction

The key purpose of this assessment is for learners to demonstrate an awareness of the techniques and elements used in a range of musical styles and to be able to apply that understanding to create short musical examples for musical products.

The assignment for this component consists of two tasks.

- In response to Task 1, learners will compile a portfolio of evidence that demonstrates their understanding of four different styles of music using musical examples related to a theme.
- In response to Task 2, learners will create three 30–60-second examples of ideas for music products related to a theme, using a range of realisation techniques.

This assessment will be offered twice a year. The timing of the assessment is approximately 12 hours of supervised assessment.

The assessment evidence is produced under formal supervision to ensure that learners' work is authentic and that all learners have had the same assessment opportunity. The formal supervision takes place in a session/s timetabled by the centre.

Levels of control within this set assignment

The levels of control outlined below must be adhered to and enforced by teachers following the release of the assignment to learners.

Formal supervision: The estimated hours stated for completion of each task in this set assignment refer to formally supervised hours. During formally supervised sessions, learners must work independently; they cannot work with or discuss their work with other learners unless part of permitted group or collaborative work required by the task. Work must be held securely in between supervised sessions and must not be taken in or out of sessions. Learners will be able to access the materials specified in the assessment. Learners can access the internet if necessary for the research element of the task but this must be monitored by the teacher.

Instructions to learners

You should read the information given in the vocational context and each task section of this assignment carefully before starting work. Tasks often link to one another, so it is important to make sure you understand all tasks before starting the assignment.

The assignment will take approximately 12 supervised hours to complete.

This is divided into approximately:

- 5 hours to complete Task 1
- 7 hours to complete Task 2.

These timings are for guidance only but should be used as an indication of how long to spend on each task. Your teacher will advise you when it is time to move from one task to the next.

You must work independently and should not share your work with other learners. All work must be your own and you must sign a declaration of authenticity to confirm this. If group work or collaboration is permitted, you must produce your own independent responses and evidence for the tasks.

Any sources of information, ideas, text, audio and/or visual assets created by others that you include in your work **must** be clearly identified and referenced. Using the work of others as your own or without proper acknowledgement is considered plagiarism and can result in disqualification from the assessment.

You may ask your teacher for support if you have questions about the requirements of tasks, what evidence you need to produce and any resources you are allowed to access. They cannot give you feedback about how to improve your work, or guide you to solutions to any questions or problems in the tasks.

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Pearson-set Assignment

Qualification	Pearson BTEC Level 1/Level 2 Tech Award in Music Practice
Component number and title	**1:** Exploring Music Products and Styles
Write your name here (Surname, Name)	
Completion time for assignment	Approximately 12 hours
Submission deadline	
Assessment series and year	Sample assignment

Vocational context	*A prominent musical instrument company* is creating a resource bank to promote understanding of musical styles and products and have asked you to contribute. They want you to explore four styles on the theme '**Contrast**' and create examples of ideas for music products inspired by the theme. You will create a multimedia portfolio using the best medium to demonstrate your applied understanding.

Task 1	**Styles portfolio** Compile a portfolio of evidence that demonstrates your understanding of four different styles of music. You can select a maximum of two styles from popular music. For each style you should consider the use of compositional features: • melody • harmony • tonality • rhythm • structure. For each style you should also consider the use of sonic features: • instrumentation • texture • timbre • production.

Learning outcome covered	**A:** Demonstrate an understanding of styles of music
Checklist of evidence required	Your portfolio of evidence must include: • at least one short musical example (12–30 seconds) of each of your chosen musical styles. You can create/perform these or use found/pre-existing examples. • individual commentary to support points, in the most appropriate format, such as video, audio, written commentary or a combination of these.
Resources needed	A learning resource centre or library and/or internet resources to carry out underpinning research. Listening material, e.g. online streaming, online video resources, MP3s, CDs, DVDs, etc.
Supervised hours to complete the tasks	Learners would need approximately 5 hours to complete Task 1.
Number of marks	24 marks

Task 2	**Explore techniques used to create music products** Create a portfolio of short musical extracts to demonstrate your exploration of musical techniques. You will need to create three 30–60-second examples of ideas for music products using a range of realisation techniques. The examples created must cover three from the following list: • a live performance (video) • an audio recording (multitrack) • music for film/media/computer games • an original song or composition • a DAW project (remix/arrangement).

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Learning outcome covered	**B:** Apply understanding of the use of techniques to create music
Checklist of evidence required	Your portfolio of evidence must include: • at least three 30–60-second examples of the products with supporting materials. For each example you should provide supporting materials, covering: • how music realisation techniques have been used in the creation of the examples • how music theory and appreciation skills inform creative choices within the realisation process You should provide a commentary to support points, in the most appropriate format, such as video, audio, written commentary or a combination of these.
Resources needed	A learning resource centre or library and/or internet resources to carry out underpinning research. Listening material, e.g. online streaming, online video resources, MP3s, CDs, DVDs, etc. Musical instruments and recording equipment.
Supervised hours to complete the tasks	Learners would need approximately 7 hours to complete Task 2.
Number of marks	36 marks

Guidance for teachers

(to be removed before assignment distribution to learners)

General guidance	This assignment has been designed to allow learners to meet the assessment requirements of the component by engaging in vocationally relevant tasks and activities. You must issue this assignment allowing sufficient time for learners to complete it. You should advise learners of the timetabled sessions during which they should complete monitored preparation and when they will undertake supervised assessment. You should direct learners to read carefully the information given in the vocational context and each task section of this assignment. Tasks often link to one another, so it is important to check that learners understand all tasks before they start the assignment.
Specific guidance	The assignment will take approximately 12 supervised hours to complete. This is divided into approximately: • 5 hours to complete Task 1 • 7 hours to complete Task 2. These timings are for guidance only but should be used to give learners an indication of how long to spend on each task and to schedule your assessment sessions. Tasks can be conducted and evidence can be produced across several sessions. **Submission of evidence for moderation** Evidence submitted for moderation should include a clearly labelled digital folder per learner containing: • all work completed for the assignment • a completed declaration of authenticity. **Guidance on preparing evidence for submission** • Consideration should be given to the quality and clarity of images/scans, audio and/or video submitted as evidence. Images included should be of sufficient size to clearly show the quality/nature of the work being demonstrated. • Digital files should be saved in an accessible format that does not require specialist software to access.

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Opportunity to contextualise this assignment	You are permitted to adapt the vocational context of the Pearson-set brief to make it more relevant and accessible to your learners (e.g. their specialist practices, the local area). The portions of the context which can be adapted are indicated with *italics*. **The theme set by Pearson must be retained.** If adapting the brief, you must ensure that changes do not alter the requirement for learners to demonstrate their knowledge, understanding and skills in: • using research processes • communicating the elements of music used in particular works and styles • generating and communicating initial musical ideas. **Adaptations must:** • retain a vocational context – this might be an event (e.g. a festival, a campaign) and/or a purpose (e.g. to inform, to entertain, to raise awareness) • provide equal accessibility to all learners covering all technical specialisms, and allow them to address the brief in an individual way • change for each assessment window, ensuring that the same work could not be applied to more than one brief or assessment • not affect the degree of demand of the brief or provide any additional direction to learners • not affect the time within which the assessment must be completed (unless as part of a Reasonable Adjustment or for the purposes of Special Consideration).
Before carrying out the assignment	Before this assignment is given to learners, they must undertake a learning programme covering the knowledge, understanding and skills outlined in the component content in the specification. They should be given sufficient time to develop their knowledge, understanding and skills in order to achieve their full potential.

During the assignment	**For the duration of the assignment:**
	• all work must be completed independently by the learner under appropriate monitoring and supervision to ensure authenticity
	• work must be produced in response to the assignment and no work completed during teaching can be used or adapted for this purpose
	• guidance or support can be given to learners only in order to clarify:
	  ○ the requirements of tasks
	  ○ the evidence they need to produce
	  ○ any resources they are allowed to access

	• learners cannot receive any guidance or instruction about how to improve work to meet mark bands or solutions to questions or problems in the tasks • learners must not be given any support or feedback in writing or editing notes • learners must not be given writing frames, prepared formats, templates or any other forms of scaffolding • any permitted group or collaborative work must be clearly defined • appropriate steps must be taken to prevent plagiarism and/or collusion through supervision and regular checks of work as it develops. **Maintaining security during formal supervision** Any work learners produce under supervision must be kept securely between sessions and during breaks. Designated assessment areas must only be accessible to the learner and to named members of staff. Learners can only have access to their work under supervision. Only permitted materials can be brought into the supervised assessment and no materials should be removed.
Approach to teaching and learning to support learners to *'get it right first time'*	In order to fully prepare learners, before the set assignment is distributed they should: • attempt formative assessment tasks that model important elements of the activities to be carried out in this assignment • receive feedback on how they performed, including what they did well and how they can further improve.
Other materials	This Set Assignment does not include any additional materials and learners are expected to produce their own evidence. Learners must not be given writing frames, prepared formats, templates or any other forms of scaffolding.

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Assessor guidance

Your role as the assessor	As the assessor of this internal assessment, it is your role to: • ensure correct processes to maintain security and authenticity are followed for the duration of the assessment • make and record assessment decisions using the mark bands • provide feedback to learners about their achievement. When acting in dual roles as both teacher and assessor, you should help learners to understand your responsibilities in each capacity so they are aware of the differences during learning and assessment.
Your assessment decision	You must assess learners' evidence for this Pearson-set Assignment using the marking grids for the relevant component provided in this document. Marking grids have four mark bands, each containing the descriptors specifying the level of knowledge, understanding and skills that learners are required to demonstrate to be awarded the marks associated with that band. The descriptors for each band are written to reflect the marks at the top of the mark band and the descriptors should be read and applied as a whole. A glossary of terms used in the marking grids is given in *Appendix 1* of the specification. **Using a 'best fit' approach to marking the assignments** In applying the marking grid: • Assessors are required to first make a holistic judgement on which mark band most closely matches the learner's response for the evidence being assessed. Each mark band contains a number of 'bulleted traits' that in combination provide a descriptor of the expected performance of a learner in relation to the individual task within the assignment. Consideration should also be given to the descriptors in the mark bands above and below to ensure the correct mark band is selected. The learner's response does not have to meet all the characteristics of a mark band's descriptor before being placed in that mark band, as long as it meets more of the characteristics of that mark band than of any other. • After placing the learner's response within a mark band, the assessor should then make a more refined judgement as to whether the learner's response is towards the higher or the lower end of the mark range for that mark band, and allocate a final mark accordingly within the marks available in that mark band.

	Further guidance on deciding a final mark The award of marks must be directly related to the descriptors in a mark band. Assessors should be prepared to use the full range of marks available. When deciding upon a final mark, assessors should take into account how well the learner's response meets the requirements of the descriptor in that mark band. • If the learner's response meets the requirements of the descriptor fully, assessors should be prepared to award full marks within the mark band. The top mark in the mark band is used for a learner's response that is as good as can realistically be expected in that mark band. • If the learner's response only barely meets the requirements of the descriptor (but is better than the previous descriptor), assessors should consider awarding marks at the bottom of the mark band. The bottom mark in the mark band is used for a learner's response that is the weakest that can be expected in that mark band. • The middle marks of the mark band are for a learner's response that is a reasonable match to the descriptor. This might represent a balance between some characteristics of the descriptor that are fully met and others that are only barely met. • Where there is no evidence worthy of credit, no marks (0 marks) must be awarded.

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Marking grid – Component 1

Indicative content and guidance to assessors

Learners' responses may refer to:

- compositional features such as melody, harmony, tonality, rhythm and structure
- sonic features such as instrumentation, timbre, texture and production.

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Demonstrate an understanding of styles of music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be many errors and basic explanation of concepts. • Few of the points made are supported by relevant examples.	• Adequate knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be some errors and partial explanation of concepts. • Some of the points made are supported by relevant examples.	• Good knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be few errors and clear explanations of concepts. • Most of the points made are supported by relevant examples.	• Comprehensive knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts. • Almost all of the points made are supported by relevant examples.

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Demonstrate an understanding of styles of music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be many errors and basic explanation of concepts. • Few of the points made are supported by relevant examples.	• Adequate knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be some errors and partial explanation of concepts. • Some of the points made are supported by relevant examples.	• Good knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be few errors and clear explanation of concepts. • Most of the points made are supported by relevant examples.	• Comprehensive knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts. • Almost all of the points made are supported by relevant examples.

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Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome B: Apply understanding of the use of techniques to create music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited creative choices based on a basic understanding of the techniques used to create music. • A superficial use of musical elements in the creation of music.	• Adequate creative choices based on a sufficient understanding of the techniques used to create music and use of some appreciation skills. • A sufficient use of partially relevant musical elements in the creation of music.	• Appropriate creative choices based on clear understanding of techniques used to create music and use of competent appreciation skills. • A clearly considered use of relevant musical elements in the creation of music.	• Effective creative choices based on in-depth understanding of the techniques used to create music and use of perceptive appreciation skills. • A thoroughly considered and holistic use of pertinent musical elements in the creation of music.

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome B: Apply understanding of the use of techniques to create music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Limited application of experimental techniques and processes used in the realisation of music in response to the brief. • Tentative exploration of creative opportunities.	• Adequate application of experimental techniques and processes used in the realisation of music in response to the brief. • Sufficient exploration of creative opportunities.	• Competent application of experimental techniques and processes used in the realisation of music in response to the brief. • Competent exploration of creative opportunities.	• Effective application of experimental techniques and processes used in the realisation of music in response to the brief. • Perceptive exploration of creative opportunities.
Learning outcome B: Apply understanding of the use of techniques to create music				
0 marks	**1 – 3 marks**	**4 – 6 marks**	**7 – 9 marks**	**10 – 12 marks**
No rewardable material	• Superficially developed ideas based on limited application of musical realisation techniques and resources in response to the brief. • Ideas for music products show limited cohesion in the use of elements of music with superficial fulfilment of intentions.	• Adequately developed ideas based on sufficient application of musical realisation techniques and resources in response to the brief. • Ideas for music products show partially cohesive use of some relevant elements of music that adequately fulfil intentions.	• Competently developed ideas based on appropriate application of musical realisation techniques and resources in response to the brief. • Ideas for music products show mostly cohesive use of relevant elements of music that clearly fulfil intentions.	• Perceptively developed ideas based on secure application of musical realisation techniques and resources in response to the brief. • Ideas for music products show cohesive use of pertinent elements of music that thoroughly fulfil intentions.

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